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Oct. 1910*

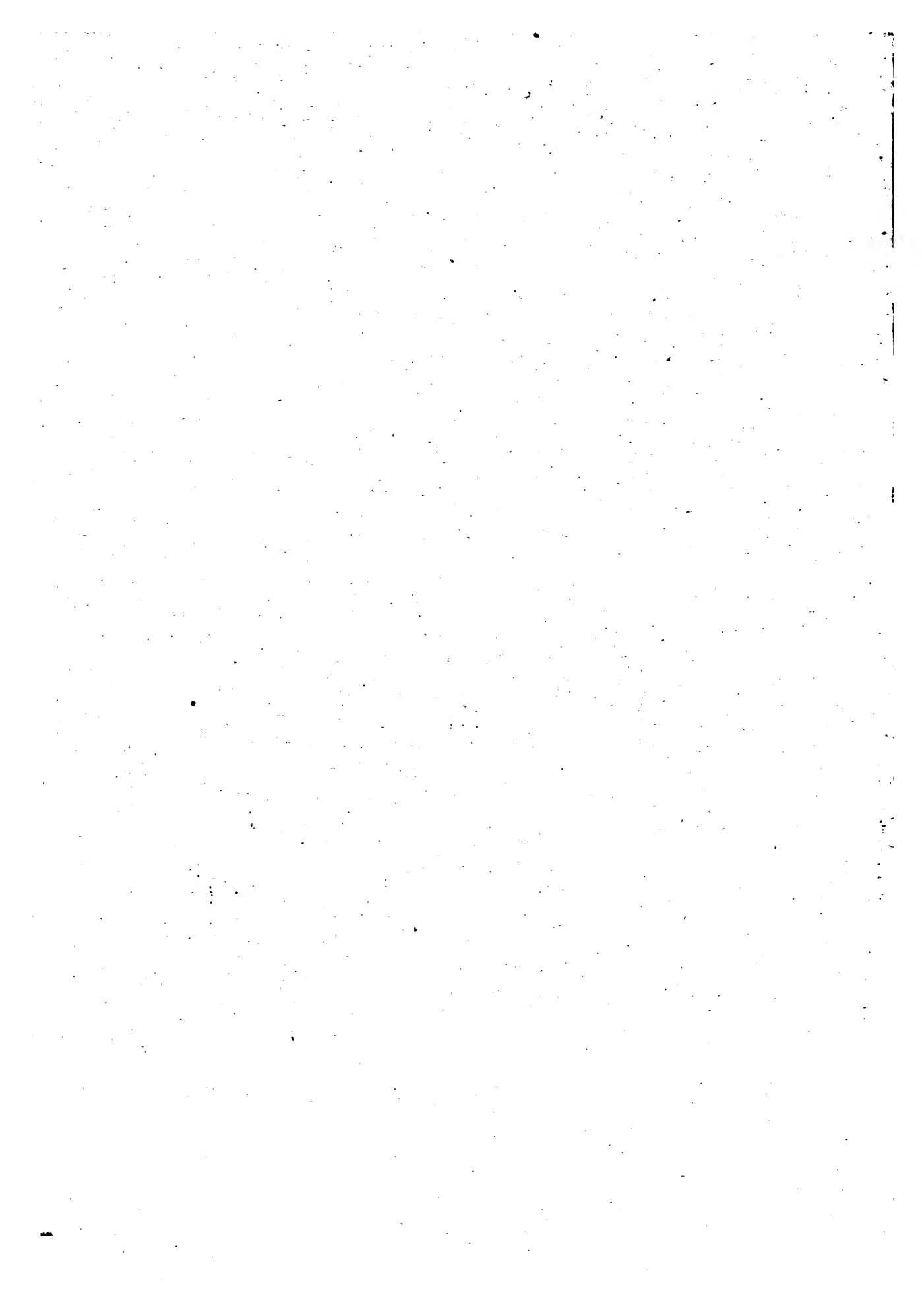
THE  
SWAN & THE SKYLARK

❧ CANTATA ❧

A. GORING THOMAS.

◆◆◆◆◆  
PRICE ONE DOLLAR.  
◆◆◆◆◆

BOOSEY AND CO.,  
London and New York.



# THE SWAN AND THE SKYLARK

## CANTATA

THE WORDS BY

HEMANS, KEATS, AND SHELLEY

THE MUSIC COMPOSED BY

ARTHUR GORING THOMAS

(POSTHUMOUS WORK).

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ORCHESTRATED FROM THE PIANOFORTE SCORE OF THE COMPOSER BY  
C. VILLIERS STANFORD.

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Music

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THE COMPOSER'S FRIEND

PAULINE VIARDOT-GARCIA

BY HIS FRIENDS

THE EDITOR (C. V. S.) AND THE PUBLISHERS.

3-19-34:NP

# THE SWAN AND THE SKYLARK.

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*A Grecian poet I, but born too late;—  
For me no nymph sings from the upland wood  
Her antique song; nor in bright hurrying brook  
Is seen and lost her sweet illusive smile.*

*Gone is the shell that Phæbus, long ago,  
Strung for the music that should never die;  
Gone is the shell whereon sedately, slow,  
The comely Aphrodite floated by;*

*And gone the maids who ran the ordered race,  
Or stopped to bathe them by Actæon's rill,  
Narcissus brooding o'er his own fair face,  
And Echo laughing from the distant hill.*

*Only o'er sullen world of stock and stone  
The ball of fire sends down his daily light,  
And, when the measured hours are come and gone,  
Lake, field, and sky are lost in gloomy night.—J. S.*

---

'Midst the long reeds that o'er a Grecian stream  
Unto the faint wind sighed melodiously,  
And where the sculpture of a broken shrine  
Sent out through shadowy grass and thick wild-flowers  
Dim alabaster gleams—a lonely swan  
Warbled his death-chant; and a poet stood  
Listening to that strange music, as it shook  
The lilies on the wave; and made the pines  
And all the laurels of the haunted shore  
Thrill to its passion. Oh! the tones were sweet,  
Even painfully—as with the sweetness wrung  
From parting love; and to the poet's thought  
This was their language:—

“Summer! I depart—  
O light and laughing summer! fare thee well:  
No song the less through thy rich woods will swell,  
For one, one broken heart.

“And fare ye well, young flowers!  
Ye will not mourn! ye will shed odour still,  
And wave in glory, colouring every rill,  
Known to my youth's fresh hours.

“And ye, bright founts! that lie  
Far in the whispering forests, lone and deep,  
My wing no more shall stir your shadowy sleep—  
Sweet waters! I must die.

“Will ye not send one tone  
Of sorrow through the pines?—one murmur low?  
Shall not the green leaves from your voices know  
That I, your child, am gone?

“No! ever glad and free,  
Ye have no sounds a tale of death to tell;  
Waves, joyous waves! flow on, and fare ye well!  
Ye will not mourn for me.

“But thou, sweet boon! too late  
Poured on my parting breath, vain gift of song!  
Why com'st thou thus, o'ermastering, rich and strong,  
In the dark hour of fate?

"Only to wake the sighs  
Of echo-voices from their sparry cell;  
Only to say—O sunshine and blue skies!  
O life and love! farewell."

Thus flowed the death-chant on; while mournfully  
Low winds and waves made answer, and the tones  
Buried in rocks along the Grecian stream—  
Rocks and dim caverns of old Prophecy—  
Woke to respond: and all the air was filled  
With that one sighing sound—*Farewell! Farewell!*

*"Adieu, adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades."*—KEATS.

Filled with that sound? High in the calm blue heaven  
Even then a skylark hung; soft summer clouds  
Were floating round him, all transpierced with light,  
And 'midst that pearly radiance his dark wings  
Quivered with song: such free, triumphant song,  
As if tears were not,—as if breaking hearts  
Had not a place below; and *thus* that strain  
Spoke to the poet's ear exultingly:—

"The summer is come; she hath said *Rejoice!*  
The wild-woods thrill to her merry voice;  
Her sweet breath is wandering around, on high:  
Sing, sing through the echoing sky!

"There is joy in the mountains! The bright waves leap  
Like the bounding stag when he breaks from sleep;  
Mirthfully, wildly, they flash along—  
Let the heavens ring with song!"

*"Higher still and higher  
From the earth thou springest,  
Like a cloud of fire  
The blue deep thou wingest."*—SHELLEY.

"There is joy in the forests! The bird of night  
Hath made the leaves tremble with deep delight;  
But *mine* is the glory to sunshine given—  
Sing, sing through the echoing heaven!

"Mine are the wings of the soaring morn,  
Mine are the fresh gales with dayspring born:  
Only young rapture can mount so high—  
Sing, sing through the echoing sky!"

So those two voices met; so Joy and Death  
Mingled their accents; and, amidst the rush  
Of many thoughts, the listening poet cried,—  
"Oh! thou art mighty, thou art wonderful,  
Mysterious nature! Not in thy free range  
Of woods and wilds alone, thou blindest thus  
The dirge-note and the song of festival;  
But in one *heart*, one changeful human heart—  
Ay, and within one hour of that strange world—  
Thou call'st their music forth, with all its tones,  
To startle and to pierce!—the dying swan's,  
And the glad skylark's—triumph and despair."—MRS. HEMANS.

# CONTENTS.

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	PAGE
INTRODUCTION, WITH BASS SOLO—"A Grecian Poet I" ... ..	I
CHORUS—"Mid the long reeds" ... ..	10
TENOR SOLO—"Summer! Summer!"... ..	15
CHORUS—"O Life and Love, farewell!" ... ..	22
ALTO SOLO, WITH CHORUS—"Thus flowed the death-chant on"... ..	29
CHORUS—"Filled with that sound" ... ..	44
CHORUS—"The Summer is come," with solos for Soprano, Tenor, and Baritone ... ..	55



# THE SWAN AND THE SKYLARK.

A. GORING THOMAS.

*Moderato assai.*

PIANO.

The first system of musical notation for 'The Swan and the Skylark'. It features a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked 'Moderato assai.' and the dynamics are 'p' (piano). The music consists of a series of chords and arpeggiated figures in the right hand, and a more active melody in the left hand.

The second system of musical notation. It continues the piece with similar chordal textures in the right hand and a more active melody in the left hand. The key signature remains one flat.

The third system of musical notation. It continues the piece with similar chordal textures in the right hand and a more active melody in the left hand. The key signature remains one flat.

The fourth system of musical notation. It continues the piece with similar chordal textures in the right hand and a more active melody in the left hand. The key signature remains one flat.

The fifth system of musical notation. It continues the piece with similar chordal textures in the right hand and a more active melody in the left hand. The key signature remains one flat. The system ends with a double bar line.

1 *8va*  
*fp*

BASS SOLO.  
A Gre - cian

po - et, I, . . . but born too late,

but born too late. . .

*Più lento.*

For me no nymph sings from the up-land wood Her an-tique

song ; nor in bright hur-ry-ing brook Is seen and lost

her sweet il-lu-sive smile. Gone is the shell

*Più vivo.*

*p*

that Phoebus long a-go Strung for the mu-sic that should nev-er die:

Gone is the shell where-on se-date-ly, slow, The state-ly A-phro-di-te float-ed

by; . . . 8va . . . 3 3 And

*f*

*Allegro.* *poco rit.*

gone . . . the maids who ran the race,

*Allegro.* *p* *leggiere.* *poco rit.*

*a tempo.*

Or stopp'd to bathe them by Ac - tae - on's rill,

*a tempo.* *p* *poco rit.*

**3** *Moderato.*

Nar - cis - sus brood - ing, brood-ing o'er his own fair face, And

*Moderato.*

E - cho laugh - ing, laugh - - - ing from the dis - tant

3 3 3 3

*Poco meno mosso.*

hill ; On - ly o'er sul-len world of stock and stone,

*Poco meno mosso.*

The ball of fire sends down his dai - ly light, . . .

And when the measured hours are come and gone, . . . Lake, field, and sky are

*dim. e rit.*

*dim.* *dim. e rit.*

lost in gloom - y night.

*>>> p*

A Gre-cian po - et, I, but born too late,

4 *Moderato.*

born too late.

*Moderato.*

*dolce, p*

*Andante non troppo.*

*ril.*

*p*

First system of a musical score. The right hand (treble clef) plays a melody with eighth and sixteenth notes, featuring a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo/mood is marked *espress.* (expressive).

Second system of the musical score. The right hand continues the melodic line with triplets. The left hand features more complex rhythmic patterns, including triplets and sixteenth-note runs.

Third system of the musical score. The right hand has a melodic phrase with a triplet. The left hand has a more active line with triplets and sixteenth notes. The tempo/mood is marked *cres.* (crescendo).

Fourth system of the musical score. The right hand has a melodic phrase. The left hand has a more active line with triplets and sixteenth notes. The tempo/mood is marked *cres.* (crescendo), *poco* (a little), and *accel.* (accelerando).

Fifth system of the musical score. The right hand has a melodic phrase with triplets. The left hand has a more active line with triplets and sixteenth notes. The tempo/mood is marked *dim.* (diminuendo), *a tempo.* (at tempo), and *rit.* (ritardando).

Sixth system of the musical score, labeled **5** and *Allegretto.* The right hand has a melodic phrase. The left hand has a more active line with triplets and sixteenth notes. The tempo/mood is marked *pp* (pianissimo) and *dolce.* (dolce).

*Moderato.* *Allegretto.*

*Moderato.*

*f*

*cres.*

6

*p*

The musical score consists of six systems of staves. The first system begins with a treble and bass clef, a common time signature (C), and a key signature of one sharp (F#). It is marked 'Moderato.' and 'Allegretto.' The second system is marked 'Moderato.' and features a key signature change to two sharps (F# and C#). The third system includes a forte (f) dynamic marking and a key signature change to three sharps (F#, C#, and G#). The fourth system includes a crescendo (cres.) marking and a key signature change to four sharps (F#, C#, G#, and D#). The fifth system is marked with a '6' above the staff, indicating a six-measure rest or a specific measure count. The sixth system begins with a piano (p) dynamic marking and continues with complex rhythmic patterns, including many triplets and sixteenth notes.



First system of a musical score. The right hand features a melodic line with triplets and a crescendo marking. The left hand provides a harmonic accompaniment with chords and moving lines. The lyrics "cres - cen - do." are written below the right hand.

Sua

Second system of the musical score. The right hand has a melodic line with triplets and a forte (*f*) dynamic marking. The left hand continues the accompaniment with triplets and chords.

Sua

Third system of the musical score. The right hand features a melodic line with triplets. The left hand has a complex accompaniment with many triplets and chords.

Sua

Sua

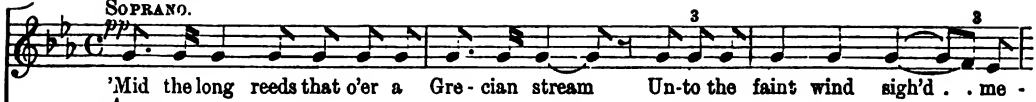
Fourth system of the musical score. The right hand has a melodic line with triplets and a 7-measure rest. The left hand continues the accompaniment with triplets and chords.

Fifth system of the musical score. The right hand has a melodic line with triplets and a piano (*pp*) dynamic marking. The left hand has a piano accompaniment with triplets and a piano (*p*) dynamic marking. The marking "p espress." is also present.

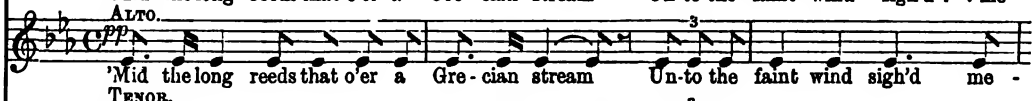
Sixth system of the musical score. The right hand has a melodic line with triplets and a piano (*pp*) dynamic marking. The left hand has a piano accompaniment with triplets and a piano (*p*) dynamic marking.

*L'istesso tempo.*

SOPRANO.



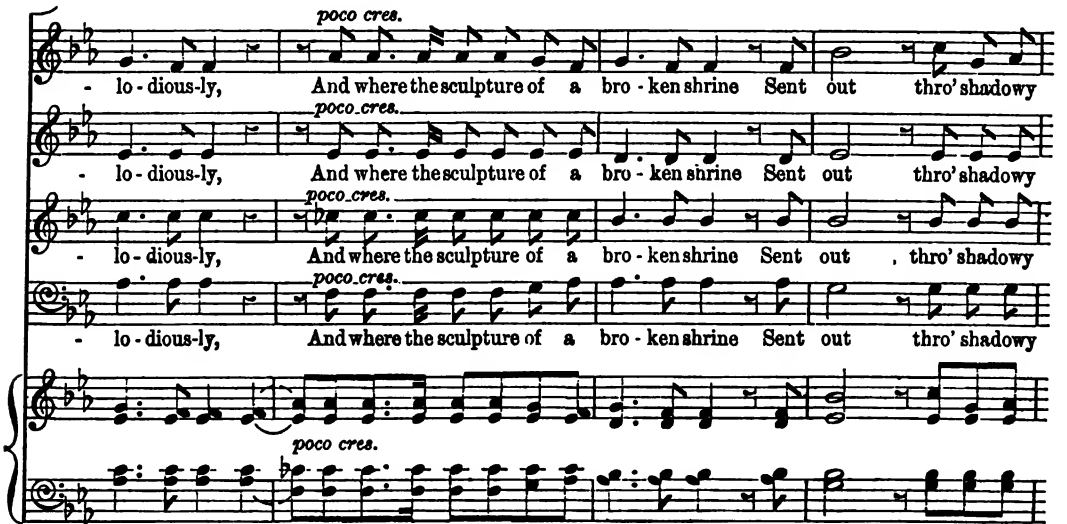
ALTO.



TENOR.



BASS.

*L'istesso tempo.*

swan . . . War - bled his death . . .  
 a lone - ly swan . . .  
 a lone - ly swan War - bled his death *p* - chant,  
 a lone - ly

chant, war . . . bled his  
 War - bled his death - - chant, war - bled,  
 war - bled his death - - chant,  
 swan War - bled his death - chant, his

death . . . chant; . . . and a poet stood  
 war - bled his death - - chant; and a poet stood  
 war - bled his death - - chant; and a poet stood  
 death . . . chant; . . . and . . . a

List-ning to that strange mu - sic, as it shook The li - lies on the wave;  
 List-ning to that strange mu - sic, as it shook The li - lies on the wave;  
 List-ning to that strange mu - sic, as it shook The li - lies on the wave;  
 po - et stood List - 'ning, list-ning to that strange mu - sic,  
 and made the pines And all the lau - rels of the haunt - ed shore  
 and made the pines And all the lau - rels of the haunt - ed shore  
 and made the pines And all the lau - rels of the haunt - ed shore  
 and made the pines And all the lau - rels of the haunt - ed shore  
 Thrill, thrill to its pas - sion.  
 Thrill, thrill to its pas - sion.  
 Thrill, thrill to its pas - sion.  
 Thrill, thrill to its pas - sion. Sea...  
 do.

Oh, . . . the tones were sweet, . . . sweet, . . . E - ven

Oh, the

Oh, . . . the tones were sweet, . . . E - ven

8va The tones were sweet, . . .

pain - ful - ly— as with the sweet-ness wrung From part - ing

tones were sweet, as with the sweet-ness wrung From part - ing

pain - ful - ly— as with the sweet-ness wrung From part - ing

the tones were sweet, as with the sweet-ness wrung From part - ing

love; . . . Oh, the tones were sweet, sweet, E - ven

love; Oh, the tones were

love; Oh, the tones were sweet, E - ven

love;

9

pain - ful - ly— sweet, . . . sweet, . . .  
 sweet, sweet, . . . sweet, . . .  
 pain - ful - ly, pain - ful - ly,  
 Oh, the tones were sweet, pain - ful - ly,

*cres.*  
 and to the po-et's thought  
*cres.*  
 and to the po-et's thought  
 pain - ful - ly— and to the po-et's thought  
 pain - ful - ly— and to the po-et's thought

This was their lan - guage—  
 This was their lan - guage—  
 This was their lan - guage—  
 This was their lan - guage—

*f*

## TENOR SOLO. R.ÉCIT.

*p*

"Sum - mer ! Sum - mer ! I . . . . de - part . .

*p*

10 *Allegretto con moto.*

O light and laughing Sum - mer ! fare . . thee well : *Allegretto con moto.*

*crea.*

Sum - - mer! Sum - mer! I . . . de-part . . .

O light and laugh-ing Sum - mer! fare thee well: . . . . .

No song . . the less . . thro' thy rich woods will swell . . . For . .

*rit.* *a tempo.*  
one, one bro-ken heart. And

*colla voce.* *a tempo.* *p*

fare ye well, . . young flowers! . . Ye will not mourn!



*cres.*

ye will shed o - - - dour still, And wave in glo - - - ry,

*dim.*

wave . . . . in glo - ry, col - - - ouring ev - ry rill, ev - 'ry

*poco rit.* *a tempo.*

rill Known . . . to my youth's fresh hours.

*colla voce.* *a tempo.* 3

*Poco più mosso.*

And ye, bright founts! . . that lie Far . . in the whis-p'ring for - esta,

*Poco più mosso.*

12

lone and deep, My wing no

more shall stir . . your sha-dowy sleep— Sweet wa - - ters! I must

die, No more my wing shall stir your sha-dowy sleep—

Sweet wa-ters! I, I must die.

**RECIT.**  
Will ye not send one tone Of sor-row thro' the

pp  
pines?— one murmur  
*a tempo.*

13 *a tempo. molto espress.*

low? Shall . . . not the green leaves . . . from your

*colla voce.* *a tempo. espress.*

voi . . . ces know That I, your child, am gone? . . .

*accel.*

Sea . . . that I, your child, am gone?

*accel.*

*Vigoroso.*

No! . . . ev - er glad . . . and

*f* *Maziale.*

*rit.*

free, Ye have no sounds . . . a tale of death to tell:

*colla voce.*

Waves, joy - ous waves! . . . flow on, flow on, . . . and fare ye

well! Ye will not mourn for

me, Ye will not mourn for

14  
Moderato.  
me. But thou,  
Tempo lmo. Moderato.  
pp  
p espressa.

sweet boon! too late Poured . . . on my part - ing

breath, vain gift of song! . . .

*Sua* *3* *3*

Why com'st thou thus, . . . o'er-mas-tring,

*Sua* *3* *tr*

rich and strong, Why com'st thou thus,

*cres.* *3* *3* *3* *3* *3* *cres.*

why com'st thou thus, o'er-mas-tring, rich and strong, In the dark hour of

*f* *p*

15 *Poco meno mosso.*

fate? On - ly to wake . . . the sighs Of e-cho - voi - ces . . . from their

*Poco meno mosso.* *pp*

spar - ry cell;                      On - ly to say - O . . .

*rit.*                      *3<sup>rd</sup>*                      *p*

sun - shine, O . . . blue skies! . . . O . . . life . . . and love! fare -

- well, . . . O . . . sun-shine, blue skies! O . . . life . . . and

love! fare - well, . . . O . . .

CHORUS.

Fare - well, . . . O life and

*cres.*

life . . and love! fare - well, . . O . . sun - shine, O blue

O life, . .

love! fare - well, O life, . .

Sea...

skies! . . . O . . life, . . . . . O life and love! fare -

fare - well! . .

fare - well! . .

And love, . . fare - well! . .

And love, . . fare - well! . .

rit.

16

well, . . .

Ah, the tones . . . were

Ah, . . . the tones were sweet, . . . the tones . . . were

Ah, the tones were sweet, . . . the tones were

Ah, the tones were . . . sweet, . . . the tones were

1  
p

fare - well, . . . fare - well,

sweet,

sweet, As . . . with sweet - ness

sweet, As with sweet - - ness

sweet, As with sweet - - ness



fare - well, fare - - - *cres.*

As of part - - ing love;

wrung . . From part - ing love;

wrung . . From part - ing love;

wrung . . From part - ing love;

- well, . . . . . fare - - -

Fare - - - - well, fare - well, . . .

Fare - - - - well, fare - well, . . .

Fare - - - - well, fare - well, . . .

Fare - - - - well, fare - well, . . .

well, . . . . . Ah! . . . . .

*p* fare . . . . . well, O life . . . and

*p* fare . . . . . well, O life . . . and

*p* fare . . . . . well, O life . . . and

*p* fare . . . . . well, O life . . . and

*cres.*

*cres.*

Detailed description: This system contains the first eight measures of the piece. It features five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'well, . . . . . Ah! . . . . .'. The piano accompaniment begins with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) for the vocal entries and crescendo (*cres.*) markings for both the vocal and piano parts.

. . . sun . . . shine, . . O blue skies! O

love! . . . . . Ah, . . . . .

love! . . . . . Ah, . . . . .

love! . . . . . Ah, . . . . .

love! . . . . . Ah, . . . . .

*f*

Detailed description: This system contains measures 9 through 16. The vocal parts continue with the lyrics '. . . sun . . . shine, . . O blue skies! O'. The piano accompaniment features a more active melodic line. Dynamics include piano (*p*) for the vocal entries, piano-piano (*pp*) for the piano accompaniment, and forte (*f*) for the piano accompaniment in the final measures.

life . . . and love! fare - well,

*cres.* As with the

*cres.* the tones . . . were sweet, were

*cres.* the tones . . . were sweet, were

*cres.* the tones were

0 . . .

sweet - ness, the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

*accel.*

life . . . and love! . . . O . . . sun - shine, . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*accel.*

*a tempo.*

. . . O blue skies! O life and love! . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare -

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. a tempo.*

*pp rit.*  
 . . fare - well.

*pp rit.*  
 . . fare - well.

*pp rit.*  
 - well, fare - well.

*pp rit.*  
 . . fare - well.

*pp rit.*  
 . . fare - well.

17  
*Andante.*  
*p*

ALTO SOLO.

Thus flow'd the death - chant

*p*

3

*pp*

*3va bassa.*

on ; while mourn - ful - ly

*pp* Thus flow'd the death - chant on ; . .

*pp* Thus flow'd the death - chant on ; . .

*pp* Thus flow'd the death - chant on ; . .

*pp* Thus flow'd the death - chant on ; . .

*Sua bassa*

Low winds and waves made an - swer,

mourn - ful - ly, . .

mourn - ful - ly, . .

mourn - ful - ly, . .

mourn - ful - ly, . .

*Sua bassa*

*cres.*

and the tones . . Bur - ied in rocks a - long the Gre - cian stream—

mourn - ful - ly. . .

mourn - ful - ly. . .

mourn - ful - ly. . .

mourn - ful - ly. . .

*Sea bassa*

Rocks . . . . . and dim . . cav - erns of old . .

*Sea bassa*

Pro - phe - cy— Woke to re - spond: . . . . .

*dim.*

18



CHORUS.



18





sigh - - - ing sound—

that sigh - ing sound— . . .

*pp*

*pp*

Fare -

The first system of the musical score, measures 1-4. It features a vocal line with lyrics "sigh - - - ing sound—" and "that sigh - ing sound— . . .". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. Dynamics include *pp* (pianissimo).

- well, . . . . . fare - well, . . . . .

The second system of the musical score, measures 5-8. It continues the vocal line with lyrics "- well, . . . . . fare - well, . . . . .". The piano accompaniment continues with a right-hand part and a left-hand part. Dynamics include *pp* (pianissimo).

First system of a musical score, measures 1-4. The score is in B-flat major (two flats) and 4/4 time. It features five staves: four vocal staves and one piano accompaniment. The vocal parts are mostly silent, with the third staff (Soprano) singing "Fare - well, . . . . . fare .". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a supporting bass line in the left hand.

Fare - well, . . . . . fare .

Second system of a musical score, measures 5-8. The score continues with the same five-staff format. The vocal parts enter in measure 5. The Soprano staff (third from top) sings "well, . . . . .". The Alto staff (fourth from top) enters in measure 6 with "Fare - well, . . . fare .". The Bass staff (fifth from top) enters in measure 7 with "fare . . .". The piano accompaniment continues with the eighth-note pattern. Crescendos are marked in the piano part at the end of measures 6 and 7.

well, . . . . .

*cres.*

Fare - well, . . . fare .

fare . . .

*cres.*

Fare - well, . . . fare - well, . . . fare -  
 fare - - well, . . . fare -  
 well, . . . fare - - -  
 well, . . . fare - - well, fare -  
 cres. - - - cen - - - do.

well!.. Ah! . . . all the air was  
 well!.. Ah! . . . the air was  
 well!.. Ah! . . . the air was  
 well!.. Ah! . . . the air was  
 3 p

fill'd With that one sigh - ing sound. . . . .

fill'd With that one sigh - ing sound. . . . .

fill'd With that one sigh - ing sound. . . . .

fill'd With that one sigh - ing sound. . . . .

*pp*

19 *Andante tranquillo. ALTO SOLO.*

*Andante tranquillo.* A - dieu, a - dieu ! thy plain-tive an - them

fades Past the near mea - dows, o - ver the still stream, Up the

hill - side ; and now 'tis bur - ied deep In the next val-ley - glades. . .

ALTO SOLO. *cres.* 3  
Oh! . . . the tones were

CHORUS. 3  
*p* Bur-ied deep in the next val - ley-glades.

Bur-ied deep in the next val - ley-glades.

Bur-ied deep in the next val - ley-glades.

Bur-ied deep in the next val - ley-glades.

*cres.*

sweet, As with the sweet - ness wrung from part-ing love ;

The tones were

The tones were

The tones were

The tones were

*cres.*

Oh! . . . the tones were sweet, . . . As with the sweet - ness . . .

sweet, . . . the tones were sweet, *pp*

sweet, . . . the tones were sweet, *pp*

sweet, . . . the tones were sweet, *pp*

sweet, . . . the tones . . . were sweet, *pp*

*cres.* *dim.* *p*

wrung from part - ing love ;

And all . . .

*divisi.* *pp*

All the air . . . was fill'd, . . .

*pp*

Fare - well, . . . . .

the air . . . . . was fill'd . . . . . With that . . . . .

The air . . . . .

the air . . . . . was fill'd . . . . . With that . . . . .

*poco crea.* *mp*

A - dieu, a - dieu ! thy plaintive an - them fades Past the near

one sigh - ing, sigh - ing sound- . . . . .

was fill'd . . . . . With that one sigh - ing sound- . . . . .

one sigh - ing, sigh - ing sound- . . . . .

*poco crea.* *mp*

20

mea - dows, o - ver the still stream, Up the hill - side;

Fare - well, . . . fare - well, . . .

Fare - well, . . . fare - well, . . .

Fare - well, . . . fare - well, . . .

20

and now 'tis bur-ied deep In the next val-ley - glades. . .

fare - well, . . .

fare - well, . . .

fare - well, . . .



All . . . the air was fill'd  
 fare - well, . . .  
 well, . . . fare - well, . . .  
 fare - well, . . . fare - well, . . . Ah! . . .  
 fare - well, fare - well, . . .

With that one sigh - ing, sigh - ing . . sound,  
 fare -  
 fare - well, . . . fare -  
 fare - well, fare - well, . . . fare -  
 fare: - - - well, . . . fare -



*L'istesso tempo.*

well ! . . . .

well ! . . . .

well ! . . . .

well ! . . . .

well ! . . . .

21

*L'istesso tempo.*

*p*

*p*

*pp*

L.H.

*Moderato.*

CHORUS. SOPRANO.

Fill'd with that

*Moderato.*

*dolce.*

*p*

sound,

*poco f*

High... in the calm blue heav'n E - ven then . . . . .

*sf p*

*divisi.*

Or

sky - lark... hung; . . . . .

a sky - lark... hung; . . . . .

*f*

*tr* *Sva...* *tr*

*f* *ff*

22 *Alto.*  
*Allegretto.*

*pp* Soft, . . soft . . summer clouds . . Were float . . .

*Sua*  
*Allegretto.* *leggiere.*

ing . . round him, . . all trans - pierc'd with

*cres.*

*SOPRANOS.*  
*cres.* All trans - pierc'd with light, . . all trans - pierc'd . . .

*dim.*  
light, . . with light, . .

## 23

with light,

And . . 'mid . . that . . pearl - y . .

ra - - - diance his dark wings Quiv - er'd with song,

Soft, . . . soft . . .

quiv - er'd, quiv - - - er'd with song;

*leggero.*

summer clouds . . . Were float - - - ing round

*cres.* him, all trans - pierc'd with light, . . . with

all trans - pierc'd with

*cres.*

light, . . . And . . .

light, . . . trans - pierc'd with light,

mid . . . that . . . pearl - y . . . ra - - diance his dark

wings . . . Quiv - er'd with song, quiv - er'd, quiv . . .

his dark wings

er'd with song, his dark

quiv - er'd with song,

*poco cres.*

*cres.*  
 wings . . . quiv - er'd, quiv - er'd with song : . . .  
*poco cres.* *cres.*  
 his dark.. wings quiv - er'd, quiv - er'd with

*cres.* *cres.* *cres.* *cres.*  
 . . . such free, tri - umph - ant song, . . .  
*cres.*  
 song : such free, tri - umph - ant song, such free, tri -

*do.* 25  
 . . . such free, tri - umph - ant song, . . .  
 umph - - - ant song.  
 TENORS.  
 Such free, tri - umph - ant song, . . .  
 25  
*do.* *f*



As if tears . . . were not,— as if break - ing

hearts . . . Had not a place . . . be - low;

SOPRANO.  
Such free, tri - umph - ant song, . . . As . . .

ALTO.  
Such free, tri - umph - ant song, . . . As if

TENOR.  
Such free, tri - umph - ant song, . . . As . . .

BASS.  
Such free, tri - umph - ant song, . . . As if

if . . tears were not, — as if break - ing hearts . .

tears were not, — as if break - ing hearts . .

if . . tears were not, — as if break - ing hearts . .

tears were not, — as if break - ing hearts . .

26

Had not a place, . . not a place . . be - low; . .

Had not a place, . . not a place . . be - low; . .

Had not a place, . . not a place . . be - low; . .

Had not a place, . . not a place . . be - low; . .

26

*dim.*

Soft . . sum - mer

Soft sum - mer clouds Were float - ing

*leggero.*

*espress.*

*p*

Soft . . . . . sum - mer clouds . . . . . Were

clouds Were float - ing round him, And 'mid that

round . . . . . him, And 'mid that

And 'mid . . . that pearl - y

float - ing round him, . . . . . *cres.*

pearl - y ra - diance his dark wings . . . . . Quiv

pearl - y ra - diance his dark wings . . . . . Quiv

ra - diance his wings Quiv - er'd with

*Sea*

**27** *cres.*

such free, . . . . . tri - umph - ant

er'd with song, with song : such *cres.*

er'd with song : . . . such free, . . . . . tri

song : . . . . . such free, tri

**27**

song, . . . . And 'mid that  
free, tri - umph - ant song, . . . . And  
- umph - ant song, . . . .  
- umph - ant song, . . . . And 'mid that pearl  
3 3 3 3  
pear - ly ra - - diance his dark wings  
'mid that pearl - y ra - diance his dark wings  
And 'mid that pearl - y ra - diance his  
- y ra - diance his dark wings  
3 3 3 3  
cres. cres. cres. cres.  
Quiv - er'd with song, song:  
Quiv - er'd with song, song:  
wings Quiv - er'd with song, song:  
Quiv - er'd with song, song:  
tr  
f

free, . . . tri - umph - . . . ant, . . . *dim.* As if

free, . . . tri - umph - . . . ant, . . .

free, . . . tri - umph - . . . ant, . . .

free, . . . tri - umph - . . . ant, . . .

*dim.*

tears were not, — *dim.* as if . . .

As if tears were not, — as if

as if . . .

as if . . . break

*8va*

28

*p* break - ing hearts Had not a place, not a place . . .

*p* break - ing hearts Had not a place, not a place . . .

*p* break - ing hearts Had not a place, not a place . . .

*p* ing hearts . . . Had not a place, not a place . . .

*28*

54

*mp* be - low, *p* as

*mp* be - low, *p* as

*mp* be - low, *p* as

*mp* be - low, *p* as

*mp* *cres.*

*pp* if break - ing hearts . . had not a place be - low; . . .

*pp* if break - ing hearts . . had not a place be - low; . . .

*pp* if break - ing hearts . . had not a place be - low; . . .

*pp* if break - ing hearts . . had not a place be - low; . . .

*dim.* *cres.* *pp*

*pp*

29

*Allegro.*

*f*

and thus that strain Spoke to the po-et's ear . . ex -

ex -

*f*

and thus that strain Spoke to the po-et's ear . . ex -

ex -

29 *Allegro.*

*f*

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

SOPRANO SOLO.  
*Allegro moderato. Risoluto.*

*f*

Ah! . . . . . ah! . . . . .

*p*

*Allegro moderato.*

ah !

accel.

The

accel.

**RECIT.**

sum - mer is come,

**30**  
*Allegro.*

*a tempo.*

The sum - mer, the sum-mer is come ;

The sum-mer is come ;

The sum - mer, the sum-mer is come ;

The sum-mer is come ;

**30**  
*Allegro.*

*f colle voci. p*



the sum - mer is come; she hath said re - joice! . . . .

. . The wild-woods thrill to her mer - ry voice; Her sweet breath is

wan - d'ring a - round, on high: Sing, . . sing.. thro' the

e - choing sky! Her sweet breath is wand'ring a - round, on

high: . . Sing, ah, . . sing, . . sing thro' the e - choing

sky! CHORUS. There is joy . . in the moun - tains!

The sum - mer is come;

The sum - mer is come;

The sum - mer is come;

The sum - mer is come;

The sum - mer is come;

31

*f* *p*

*cres.*

The bright waves leap Like the bound - ing stag when he breaks from

*cres.*

sleep; Mirth - ful - ly, . . wild - ly, they flash . . a -

The sum - mer is come;

The sum - mer is come;

The sum - mer is come;

The sum - mer is come;

The sum - mer is come;

*f* *dim.*

long— Let the hea - - - - - vens ring with

*cres.* *f*

song!

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come, the sum - mer is come, ah! . . . the

*f*

32

The sum - mer is come; she hath said Re -

sum - mer, the sum - mer is come, . . . is come; . . .

sum - mer, the sum - mer is come, . . . is come; . . .

sum - mer, the sum - mer is come, . . . is come; . . .

sum - mer, the sum - mer is come, . . . is come; . . .

32

*p*

- joice! . . . The wild-woods thrill to her mer - - ry.. voice; Her  
 sweet breath is wan - d'ring a - round, on high: Sing, . . .  
 sing.. thro' the e - - choing sky!.. The wild - - -  
 - woods thrill to her mer - ry voice; . . . The

sum - mer is come ; . . . she hath said Re - joice, re -

33

*Più animato.*

- joice !  
*Più animato.*  
CHORUS.  
High - er still and high - er From the earth . . . thou  
High - er still and high - er From the earth, . . .  
High - er still and high - er  
High - er still and high - er From the earth thou

33

*Più animato.*

8va.....

spring - est, Like a cloud of fire . . . The  
from earth thou spring - est, Like a cloud of fire . . .  
From the earth thou spring - est, Like a cloud, . . a cloud of . .  
spring - est, Like a cloud of fire . . The

spring - est, Like a cloud of fire . . . The  
from earth thou spring - est, Like a cloud of fire . . .  
From the earth thou spring - est, Like a cloud, . . a cloud of . .  
spring - est, Like a cloud of fire . . The

blue deep . . . thou wing - est, the blue deep . . . thou  
The blue . . . deep thou wing - est, the . . . blue . . .  
fire . . . The blue . . . deep thou wing - est; From  
blue . . . deep thou wing - est, the blue . . .

34

wing - est; High - er still,  
deep thou wing - est; High - er, high - er still,  
earth thou spring - est; High - er still, high - er,  
deep, the blue thou wing - est; High - er, high - er,  
8va

high - er still,  
high - er, high - er still,  
high - er still, high - er, high - er  
high - er, high - er, high - er, high - er  
8va

high - er still and high - er, high - er, high - er, still and high - er, high - er still and high - er

Sua.....

er still From earth, . . . from earth . . . thou spring - est, er still From earth, . . . from earth . . . thou spring - est, er still From earth, . . . high - er still, Like a still . . . From earth, . . . from earth thou spring - est, Sua.....

Like a cloud of . . . fire, The High - er still From cloud of . . . fire, a cloud of . . . fire, Like a cloud of . . . fire

blue deep . . . thou wing - est, the blue deep . . . thou

The blue . . . deep thou wing - est, the . . . blue . . .

fire . . . The blue . . . deep thou wing - est; From

blue . . . deep thou wing - est, the blue . . .

The musical score is written for a vocal ensemble and piano. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes, with some rests. The piano part provides a harmonic foundation with chords and moving lines.



**SOPRANO SOLO.**

There is joy in the moun - tains, there is joy in the

There is joy,

There is joy,

There is joy,

There is joy,

There is joy,

*cres.* *p*

hea - ven, in the moun - tains, in the for - ests! . .

there is joy, there . . is joy

there is joy, there . . is joy

there is joy in the moun - tains, there . . is joy

there is joy, there . . is joy

*f* *f* *pp*

1st SOPRANO.

blue thou wing - est, Like a cloud of . . fire . . .

2nd SOPRANO.

blue thou wing - est, Like a cloud, . . a cloud . . .

earth thou spring - est, Like a

like a cloud of . . fire, a cloud of . . fire . . .

. . . The . . blue thou wing - est, like . . a

36

rit. thou . . spring - . . est.

rit. of fire, thou . . spring - . . est.

rit. cloud of fire thou spring - . . est.

rit. thou spring - . . est.

rit. cloud of . . fire thou spring - . . est.

36

rit. p

**SOPRANO SOLO.**

There is joy in the moun - tains, there is joy in the

There is joy,

There is joy,

There is joy,

There is joy,

*cres.* *p*

hea - ven, in the moun - tains, in the for - ests! . .

there is joy, there . . is joy

there is joy, there . . is joy

there is joy in the moun - tains, there . . is joy

there is joy, there . . is joy

*f* *f* *pp*

there is joy . . in the for - - - ests!

in the for - ests! . . .

in the for - ests! . . .

in the for - ests! . . .

in the for - ests! . . .

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some triplets, and the bass staff provides a steady accompaniment with eighth and sixteenth notes.

The bird . . of night Hath made the leaves

The piano accompaniment continues with a consistent rhythmic pattern of eighth and sixteenth notes in both hands.

trem - - - ble, trem - ble with deep de -

The piano accompaniment continues with a consistent rhythmic pattern of eighth and sixteenth notes in both hands.

- light; But

*f*

The sum - mer is come, the sum - mer is come;

The sum - mer is come, the sum - mer is come;

The sum - mer is come, the sum - mer is come;

The sum - mer is come, the sum - mer is come;

*f* *p*

mine, . . . mine . . . is the glo - ry to sun - shine

giv - en - Sing, sing,

*cres.*

sing, . . . oh, . . sing through the e - cho - ing heav'n!

*f* *dim.*

Ah, sing, sing, sing, sing, . . . Re - joice! . . .

Ah, sing, sing, sing, sing, . . . Re - joice! . . .

Ah, sing, sing, . . . Re - joice, sing, . . . Re -

Ah, sing, sing, . . . Re - joice, sing, Re -

*Moderato.*  
38 SOPRANO SOLO.

Mine . . . are the

For the sum - mer is come.

For the sum - mer is come.

- joice! For the sum - mer is come.

- joice! For the sum - mer is come.

38 *Moderato.*

wings . . . of the soar - - ing morn, Mine . . . the fresh

*colla voce.* *a tempo.*

gales . . . with day-spring born : . . . On - ly young

rap - ture can mount so . . high— Ah, . . .

*Allegro.*  
sing thro' the e - - - - - choing sky.

The sum - mer is  
The sum - mer is  
The sum - mer is  
The sum - mer is

*Allegro. 8va*

come, ah, . . the sum-mer, the sum - mer . . is come ;  
come, ah, . . the sum-mer, the sum - mer . . is come ;  
come, ah, . . the sum-mer, the sum - mer . . is come ;  
come, ah, . . the sum-mer, the sum - mer . . is come ;

*8va*

40

72

is . . . come, for . . . the sum - mer is . . .

sum - mer is come, the sum - mer is come, the

mer - ry . . . voice, Re - joice, re - joice, . . . she hath said . . . Re - joice, . . .

voice, the wild - woods thrill to her

40

TENOR SOLO. *Andante.*

Fare-well, . . .

come, . . . Re - joice!

summer is come, Re - joice, . . . re - joice!

re - joice, re - joice!

voice, . . . re - joice!

*Andante.*

*sf pp*

SOPRANO SOLO. 3

The summer is come, the summer is come;

fare - well, . . . fare - well, fare -

*pp*



## TENOR SOLO.

*Andantino.*

well! . . . O . . . sun-shine, O blue skies! O

Ah!...

Ah!...

Ah!...

Ah!...

life . . . and love! fare - well, O . . . sunshine,

The sum-mer is come;

The sum-mer is come;

The sum-mer is come;

The sum-mer is come;

O blue skies! . . . O life . . . and love! fare -

41 *Allegro.*

- well.

*f* she hath said Re - joice, . . . re - joice, .. for .. the

she hath said Re - joice, . . . re - joice, .. for .. the

she hath said Re - joice, . . . re - joice, ..

she hath said Re - joice, . . . re - joice, ..

41 *Allegro.*

*f*

*Tempo lmo.*  
SOPRANO SOLO.

The sum - mer is come ;

**TENOR SOLO.**

**Fare -**

sun - - mer, the sum - mer . . is come ; . . The wild - woods

sum - - mer, the sum - mer . . is come ; . . The wild - woods

for the sum - mer, the sum - mer . . is come ; . . The wild - woods

for the sum - mer, the sum - mer . . is come ; . . The wild - woods

**Tempo lmo.**

she hath said      Re - joice !

The wild-woods thrill to her merry..

well, . . . . fare - well !

Sum - mer ! . .

thrill . . . to her voice, . . . her

thrill . . . to her voice, . . . her

thrill . . . to her voice, . . . her

thrill . . . to her voice, . . . her

voice; Her sweet breath is wan - d'ring a-round on high, . . .  
 . . . I de - part . . . Fare - well! . . .  
 mer - ry voice;  
 mer - ry voice;  
 mer - ry voice;  
 mer - ry voice;

42

*Più animato.*

Mine are the wings of the  
 Sing, ah, sing thro' the e - - - cho-ing sky!  
 Sing, ah, sing thro' the e - - - cho-ing sky!  
 Sing, ah, sing thro' the e - cho-ing sky!  
 Sing, ah, sing thro' the e - cho-ing sky!

*cres. ed accel.*  
*cres. ed accel.*  
*cres. ed accel.*  
*cres. ed accel.*

*cres. ed accel. f p*

soar - ing morn, . . Mine the fresh gales . . with day - spring

Sum - mer, . . Sum - mer! I de - part— Fare -

*p*

born : On - ly young rap - ture can mount so high - . .

- well, fare - well !

Ah! Re - jice !

Ah! Re - jice !

Ah! Re - jice !

Ah! Re - jice !

43 *Allegro come sopra.*

\* SOPRANO SOLO.

The sum - mer is

Sing, ah, . . sing thro' the e - choing, e - cho-ing sky!

Sing, ah, sing thro' the e - choing, e - cho-ing sky!

Sing, ah, sing thro' the e - choing, e - cho-ing sky! The

Sing, ah, sing thro' the e - choing, e - cho-ing sky!

43 *Allegro come sopra.*

*f* *dim.*

*cres.*

come, . . . the sum - mer is come; . . .

The sum - mer is come, . . . the sum - mer is

The sum - mer is come, . . . the

sum - mer is come, . . . the sum - mer is come, . . the

The sum - mer is come, the sum - mer is

*cres.*

From \* to \* on p. 81 could, if desired, be omitted, in which case the Chorus should substitute the syllable "sky" for "-joice" at the end of the cut. C.V.S.

dim. *cres* *cen* *do.*

come, . . . the sum - mer, the sum - mer is

dim. *cres* *cen* *do.*

sum - mer is come; The wild - woods thrill to her mer - ry voice, the

dim. *cres* *cen* *do.*

sum - mer is come; The wild - woods thrill to her mer - ry voice, the

dim. *cres* *cen* *do.*

come, . . . is come, . . . the sum - mer . . . is

*f* 44

Re - joice, . . . re - joice, . . .

come; . . . Re - joice, . . . re - joice, . . . re -

sum - mer is come; . . . Re - joice, . . . re -

sum - mer is come; . . . Re - joice, . . . re - joice, . . . re -

come; . . . Re - joice, . . . re -

44 *f*

ah, . . . . . re - joice, . . .

- joice, ah, . . . . . re - joice, the sum - mer is

- joice, ah, . . . . . re - joice, the sum - mer is

- joice, ah, . . . . . re - joice, re - joice,

- joice, ah, . . . . . re - joice, re - joice,

re - joice, . . .

come; she hath said Re - joice, re - joice, re -

come; she hath said Re - joice, re - joice, re -

re - joice, . . the sum - mer is come; she hath

re - joice, . . the sum - mer is come; she hath



the sum - mer is come,

- joice, . . the sum - mer is come;

- joice, . . the sum - mer is come;

said re - joice, the sum - mer is come;

said re - joice, the sum - mer is come;

ah,

she hath said . . . Re - joice, . . .

she hath said . . . Re - joice, . . .

she hath said . . . Re - joice, . . .

she hath said . . . Re - joice, . . .

45 *Moderato.*

82

ah, re - joice,  
TENOR SOLO.  
Fare - - well, fare -

ah, re - joice, the sum - mer is come; . .  
ah, re - joice, the sum - mer is come; . .  
ah, re - joice, the sum - mer is come; . .  
ah, re - joice, the sum - mer is come; . .

ah, re - joice, the sum - mer is come; . .

45 *Moderato.*  
Sua

re - joice!"

well!"

she hath said Re - joice!"

she hath said Re - joice!"

she hath said Re - joice!"

she hath said Re - joice!"

*Andante.* *accl.*

So those two voi - ces met;

So those two voi - ces met;

So those two voi - ces met;

So those two voi - ces met;

*Andante.* *poco accel.* *a tempo.* *poco cres. ed accel.*

*a tempo.* *poco più vivo.*

so Joy and Death Mingled their ac-cents; and, 'mid the

so Joy and Death Mingled their ac-cents; and, 'mid the

so Joy and Death Mingled their ac-cents; and, 'mid the

so Joy and Death Mingled their ac-cents; and, 'mid the

*a tempo.* *poco più vivo.*

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list-'ning

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list-'ning

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list-'ning

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list-'ning

*cres.*

## BARITONE SOLO.

"Oh! thou art might - y,  
 po - et cried,—  
 po - et cried,—  
 po - et cried,—  
 po - et cried,—

46 *Andante maestoso.*  
 oh! thou art won - der-ful, Mys - te - rious na - - - ture!  
 Not . . in thy free range Of woods and wilds a - lone, thou blend - est  
 thus The dirge-note and the song of fes - ti - val; But in one

*cres.* *p*

heart, . . . one change - ful hu - man heart— Aye, . . . and with-in one

hour of that strange world— . . . Thou call'st their mu - sic forth, with all its tones, . . .

*cres - cen*

47

*f*

do.

To star - tle and to pierce!— . . .

*f*

*p*

the dy - ing swan's,

*dim.*

*p*

3

And the glad sky - lark's— tri - umph, tri - - -

*cres.*

- umph and de - spair, and de - spair!

*p* *cres. molto.*

48

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

48

*f* *Sua.....*

na - ture! Not . . in thy free range Of woods and wilds a-lone,

na - ture!

na - ture! Not . . in woods and wilds a-lone, thou

na - ture! Not . . in wilds a -

*f* *Sua.....* *marcato.*

thou blend - est thus The dirge - note and the song of fes - - ti -

Not . . in wilds a - lone, thou blend - est dirge - note and song of fes - - ti -

blend - est thus The dirge - note and the song of fes - - ti -

- lone, thou blend - est thus The dirge - note and the song of fes - - ti -

*cres.*

*8va.*

*3*

**TENOR SOLO.**

*p*

Fare-well, . . ah, . . fare -

*p*

- val; The dy - ing swan's, . .

*p*

- val; The dy - ing swan's, . .

- val; The dy - ing swan's, . .

- val; The dy - ing swan's, . .

*p*

49

*Più vivo.*

SOPRANO SOLO. 3

The summer is come; she hath said Re -

- well!

*cres.*  
And the glad sky-lark's—

*cres.*  
And the glad sky-lark's—

*cres.*  
The glad sky-lark's—

*cres.*  
The glad sky-lark's—

49  
*Più vivo.*

*cres.* *pp* *cres.*

*f* *Andante.*

- joice! . . . . .

*f* *p rall.*  
tri - umph, tri - - - - - umph and de - spair!

*f* *p rall.*  
tri - umph, tri - - - - - umph and de - spair!

*f* *p rall.*  
tri - umph, tri - umph, tri - umph and de - spair!

*f* *p rall.*  
tri - umph, tri - umph, tri - umph and de - spair!

*Sua.* *f* *p rall.* *Andante.*



Thou art might-y,

Oh! . . thou art might-y, oh! . . thou art

Thou art might-y,

Oh! . . thou art might-y, oh! . . thou art

thou art won-der-ful, Mys - te - rious na - ture, thou art

won-der-ful, Mys - te - rious na - ture, thou art

thou art won-der-ful, Mys - te - rious na - ture, thou art

won-der-ful, Mys - te - rious na - ture, thou art

50

might - y, thou art might-y,

might - y, thou art might-y,

might - y, thou art might-y,

might - y, 50 thou art might-y.

*dolce.*

thou art won-der-ful

thou art won-der-ful,

thou art won-der-ful,

thou art won-der-ful,

*poco cres.*

*rit. e dim.*

mys-te-rious na - ture, thou art mighty, thou art won-der-ful . . .

*rit. e dim.*

mys-te-rious na - ture, thou art mighty, thou art won-der-ful . . .

*rit. e dim.*

mys-te-rious na - ture, thou art mighty, thou art won-der-ful . . .

*rit. e dim.*

thou art might-y, thou art won-der-ful . . .

*rit. e dim.*

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